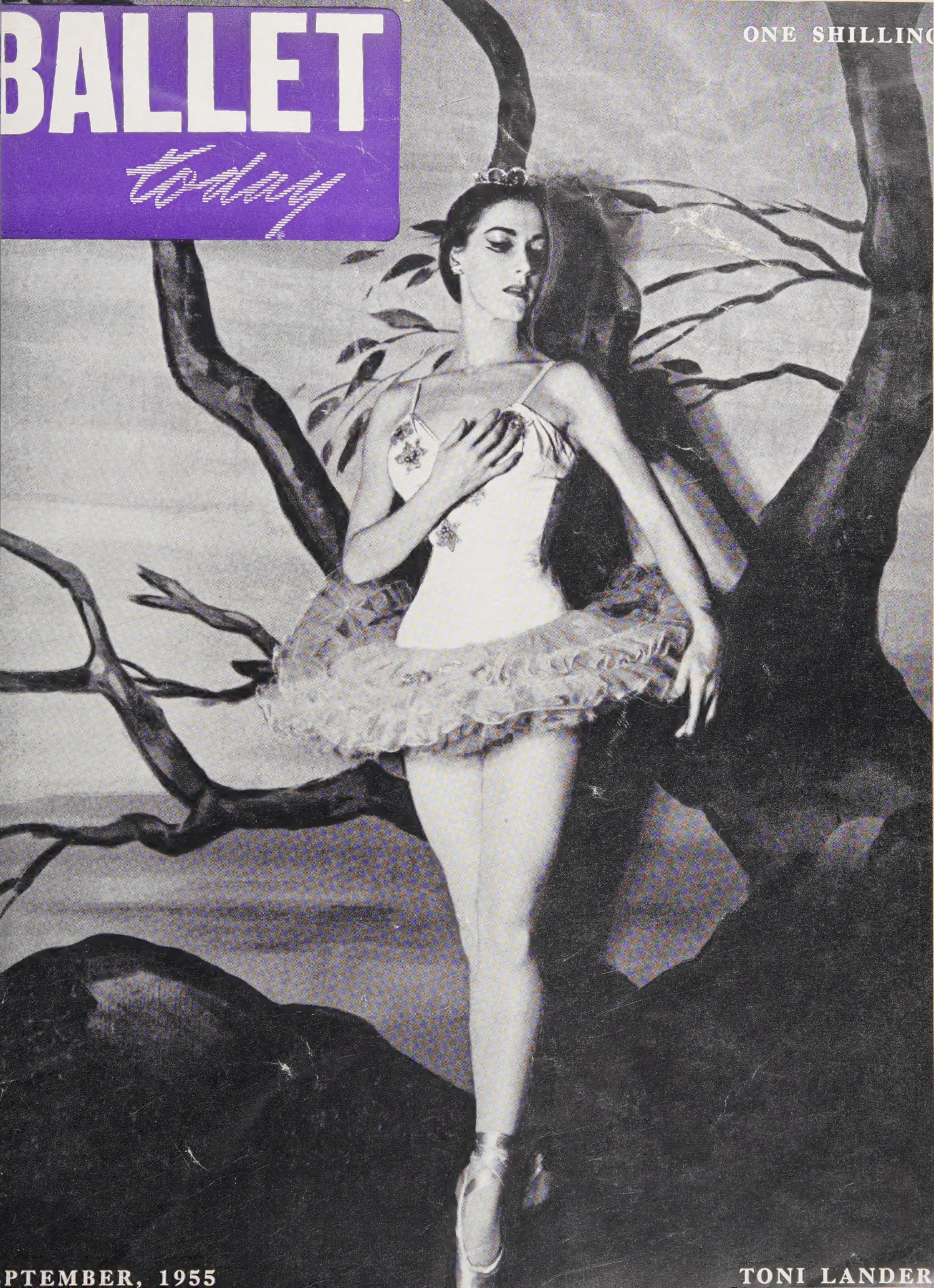
BALLET today

ONE SHILLING



PTEMBER, 1955

TONI LANDER

FULL BALLET GUIDE FOR THE MONTH

SEPTEMBER

SADLER'S WELLS BALLET

at Covent Garden

Sept.	1st		*Mam'zelle Angot* *Symphonic Variations* *Checkmate*
,,	2nd		*Sylvia (Nerina, Rassine)*
,,	3rd	(Mat).	*The Shadow* *Giselle (Elvin, Field)*
,,	3rd	(Eve).	*The Shadow* *Giselle (Fonteyn, Somes)*

End of Sadler's Wells Ballet Season
American Tour opens at the Metropolitan Opera House, New York on Sept. 11th.

FESTIVAL BALLET

at Festival Hall

Thur.	Sept. 1st	to	*Swan Lake (Act II)*
Sat.	,, 3rd		*The Nutcracker (full version)*
Mon.	,, 5th	to	*The Nutcracker (full version)*
Wed.	,, 7th		*Pas de Quatre* *Symphony for Fun*
Thur.	,, 8th		*Gala Performance to celebrate the Company's Sixth Anniversary*
Fri.	,, 9th	to	*Petrouchka*
Sat.	,, 10th		*Etudes* *Napoli*

ROYAL DANISH BALLET AT EMPIRE THEATRE, EDINBURGH

Eve.	Sept. 1st		*Napoli* *Graduation Ball*
Mat.& Eve.	,, 2nd		*The Whims of Cupid and the Ballet Master* *La Sylphide* *Napoli (Act III)*
Mat.& Eve.	,, 3rd		*The Whims of Cupid and the Ballet Master* *La Sylphide* *Napoli (Act III)*

Mats on 2nd and 3rd Sept.

THE AZUMA KABUKI DANCERS AND MUSICIANS

at Empire Theatre, Edinburgh

From Sept. 5th-10th — *Matinees, Wed.: & Sat.*

at Covent Garden

for three weeks only—Sept. 12th to Oct. 1st.

First visit to London of the famous Japanese Dancers and Musicians

SADLER'S WELLS THEATRE BALLET

Sept. 19th — *Olympia Theatre, Dublin (one week)*

Sept. 26th — *The Opera House, Belfast (two weeks)*

BALLET RAMBERT ON TOUR

Sept. 12th — *Theatre Royal, Norwich (one week)*

WEST COUNTRY BALLET

at Princes Theatre, Edinburgh

From Aug. 22nd-Sept. 10th—*Matinees only.*

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Ballet Today

SEPTEMBER CONTENTS

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Cover Portrait
TONI LANDER
exclusive Ballet Today
photograph by
Mike Davis

Below:
TOKUHO AZUMA
as the
Wisteria Maiden
in
Fuji-Musume
First visit to London
see Diary Page 2

LONDON BALLET

ROYAL FESTIVAL HALL

THE Festival Ballet, nearly half-way through its season at this moment of writing, has staged about three-quarters of the ballets making up the programmes for this London visit. We can fairly estimate the state of the company from this amount of work; every ballet company that ever existed for more than a week quickly developed its own particular "signature" and the various elements that form this signature are clearly on view in this series of performances.

The most satisfactory feature of this season has been—and possibly will continue to be— the guest appearance of Alexandra Danilova; all her dancing, despite the disappointing quality of the whole production of *Les Sylphides* in which she danced the Valse, has been a fresh revelation of what ballerina-style can really mean. It would not be very fruitful to trace the details of her entire career here; note only one hard fact—that it is over thirty years since she first appeared in the Western world and in all that time she has danced indefatigably with one company or another, visiting practically every corner of the five continents. She still dances as only a true ballerina can, that is, completely—with the whole personality involved in the role—with every bit of the elaborate technique she possesses in full and unselfconscious use—with a desire to project towards us the character she is creating, and not the private person who is Alexandra Danilova. When a dancer has this amount of experience of dancing in this way, we can accept without any difficulty the falling-off, or softening, of technique that may come to anyone after a quarter-of-a-century of hard and exacting work. But Danilova is technically as "easy" to watch as anyone dancing today; one just doesn't get agonised over the placing and timing of steps, the speed or smoothness of beats, the sharpness (or otherwise) of *épaulement*, with a dancer who is filling the role and at the same time filling the stage with a human and understandable dance-interpretation. What counts is style, and in Ballet few people have a really significant style; Danilova is one of these, and this season will be important to the extent that it revealed to many balletgoers for the first time a ballerina-style marked (if you know how to see and interpret the marks) by her schooling in pre-revolutionary Russia; by her dancing in Russia of the revolutionary period; by her creative work with the young Balanchine (still in Russia); and by her artistic expansion under the aegis of Diaghilev, in whose company she danced during each of his last eight London seasons—and all that was before 1930 !

One of the novelties of this season was *Mlle. Fifi*, a piece tailor-made for her in America; its selfconsciously "naughty" story of a circus artiste playing off two lovers against one another was the sort of lightweight thing that can be done very well in Ballet, given enough invention and wit from the choreographer. I felt that Mr. Solov had roughly sketched a series of dance episodes in which his three characters could more or less freely disport themselves as they wished; one could admire the snap and athleticism of Michael Maule, as her most strenuous partner, and Mme Danilova herself can fill this sort of role (brimful of charm and *insouciance*) better than any living dancer. The shapelessness of the choreography and the not-quite-clever-enough miming of the two males caused the whole thing to fall distinctly flat. Real wit should be brief, sharply pointed, and dead on the target every time; this confection was too laboured and its choreography not nearly original enough to be counted as a real achievement.

The good ballets (which *could* mean "those I happen to like"—but which means those I like wholly or even only partly, and in which there is good choreography and good dancing) were *Napoli*, *Symphony for Fun*, *Harlequinade*, *Etudes*. Each of these holds a certain amount of truly original choreography—which nowadays is as rare as cuckoos in August—and the dancers work hard and devotedly to put across what the ballets are, or are about. *Napoli* runs rather too long for what it has to say, but to the observant balletgoer it presents a concentrated view of both Harald Lander's method of composition, and of the firm skeleton of the Bournonville method underlying Lander's whole approach to both choreography and dance-teaching. *Harlequinade* is nearly the best piece of choreography Anton Dolin ever made; one can accept, even while not quite forgiving, the crude coyness of the flirtation gestures made by both dancers, for the sake of the grand, open, exuberant patterns of movement that both indulge in. It shows all Belinda Wright's and John Gilpin's exceptional techniques to fine advantage.

Etudes—another Lander work—follows a formula that has been often used; that of showing on a stage how the work of a dance-training progresses remorselessly and inevitably from easy, graceful simplicities up to gravity-defying, impossible-seeming, muscle-wrecking tricks that go far beyond all other dance systems, and all methods of athletics, in showing the human body's capacity to merge extreme flexibility with eye-pleasing lines and shapes. Like Lander's other work, and, I suspect, that of most Danish choreographers, it makes its statement rather too obviously and takes extra time to underline that statement. For forty minutes it gives picture upon picture of how dance virtuosity is gradually acquired and put to use; its second half is packed with many really thrilling dance episodes but we have taken in so much up to this point that some of the luscious excitements provided by the principals (Toni Lander, John Gilpin, Nicholai Polajenko) fall a little flat . . . . however hungry you are you cannot really enjoy a twelve-course meal, if six courses will fill you.

The most notable factor against the company's work this season has been the very thin quality of mime in most ballets, and next to this, the deterioration of the choreography in some works. If artistic directors, general managers, maîtres-de-ballets, regisseurs, as well as dancers, keep on forgetting that Ballet is a careful blend of many arts and crafts, then the audience (and the critics are parts of the audience) must be permitted to remind them. Dancing alone isn't enough; nor is well-played music; nor fine staging and good lighting; decor and costumes are there to illuminate and illustrate the dancing, and they can't do this if half the dance steps are not

A. V. COTON

MONTH

shown, or if the gestures are wrong, or the miming too elementary. If the stage at Royal Festival Hall is too difficult a working place for such ballets as *Petrouchka* and *Scheherazade*—and this seems to be the case, for both are obviously overcrowded works, full of dancers pretending to be something they just don't understand—then these ballets should be withheld from the repertoire for a time. No-one alive who knows anything at all about Fokine's ballets is going to pretend that what goes on in these two productions precisely resembles the choreography that Fokine created; it is a partial resemblance—rather as if a company of good actors were to appear in *Hamlet*, but with a quarter of the words hopelessly lost, and they kept going by putting in morsels of other Shakespeare plays, and of Ibsen, and Shaw, and various very minor playwrights.

The most striking fact about this season, so far, is the contrast between the two sides of the picture; so much excellence of talent and ability and even of ideas, against so much carelessness, lack of taste, and bad level of production. The Festival Ballet is not a first-class company (where in the world today *is* there a first-class ballet company?) but it ought to be one of the liveliest and most entertaining of Europe's big companies. It has some exceptional dance talent, both male and female, and a list of ballets which, with superlative rehearsing and presentation, could provide one of the most varied repertoires on view. But too many indifferent ballets appear; good dancers lack adequate coaching and preparation; music and decor and costume lack that final touch which can give strength and dignity and maximum projection to most of the ballets.

What can be done ? Who will do it ?

Opposite page: Toni Lander talks to her husband as he directs rehearsal of Études. *Below: Alexandra Danilova rehearsing with her partner Michael Maule.*

FIRST VISIT TO LONDON

AZUMA KABUKI DANCERS AND MUSICIANS

FOLLOWING their appearance at the Edinburgh Festival Tokuho Azuma, whose photograph appears on page 3, will bring her Company of Dancers and Musicians to the Royal Opera House, London for a period of three weeks. This visit will be part of a world tour organised to present to the West the traditions of Kabuki Dance and Music, and has the support of his Imperial Highness, Prince Takamatsu—brother of the Emperor—the Japanese Ministry of Foreign Affairs, and the Japanese Ministry of Education, all of whom view the current tour as an effective means of promoting international understanding.

To ensure artistic merit on the highest level, the troup was selected from the principal contemporary masters of Kabuki Dancing and Music throughout Japan.

The Company's Season will be, reviewed in a forthcoming issue but meanwhile we print below a verbatim message which the Company brought with them from Prince Takamatsu. Editor

MESSAGE FROM H.I.H. PRINCE TAKAMATSU

Japanese dancing is a symbolic art form which expresses in nuances of light and shade the joys and sorrows of the human soul. Through rhythmic movements it gives shape to the song of nature and design to the flow of the seasons; as in the images of leaves swayed by the wind, or shadows reflected through the waves by river fish.

In ancient days the dance took the form of singing and dancing with the gods. It helped man triumph over his sadness and forget the hardness of the times. It became an expression of home and a way of prayer; and dance as prayer for light became the *Kagura* or Shrine Dance, the first form of Japanese dancing whose suggestions we see in the *Kojiki*, the ancient chronicle.

Later, it fused with dance forms brought over from the Asiatic continent and during the *Nara Era* (8th century) came under the influence of Buddhism. Evidences of its graceful and delicate style can be found in the murals of the Horyuji Temple while its colourful and varied lyricism is echoed in the *Manyoshu*, Japan's anthology of ancient poems.

With the development of the *Gagaku* and *Bugaku*, music and dancing forms in the *Heian Period* (9th-12th centuries), it achieved the status of symphonic composition and its harmonies found literary expression in *The Tale of Genji*, that picture scroll of love.

During the feudal epoch the *Biwa-hoshi*, the Japanese troubadour—travelled about reciting *The Tale of Heike* (12th and 13th centuries)—the epic romance of the Taira family—accompanying himself on the *biwa* (a kind of lute) as he sang. Meanwhile the development of the *Dengaku* and *Sarugaku* rustic dances and mimes—which grew out of the older Japanese folk dances—found wide acceptance among the Samurai class and gave new dimensions to feudal art.

This new current gave rise in the *Muromachi Era* (14th-16th centuries)—the Japanese Renaissance—to the symbolic art form of the *Noh*, which can be likened to the classic Greek drama in its profound revelations of the soul.

In more modern times (16th-18th centuries) the opening up of Japan to international intercourse had a deep influence on the life of the people and the people's expression through dance. Musical rhythms from the South Pacific together with the creation of the *Joruri* ballad-drama brought about the efflorescence of Dance-dramas of which Chikamatsu, the Japanese Shakespeare, was the greatest genius. From this synthesis of dance and narrative music came the crystalization of *Kabuki*, which inspired the rich colour of the *Ukiyoye* or wood block prints.

It is fitting, then that the Azuma Kabuki dancers and Musicians—artists who have devoted themselves to help keep this dance tradition alive—should be the ones to realize the plan of presenting the Japanese dance in your country.

Because the dance art is truly a universal language, it can most easily awaken mutual understanding and love. Our earnest hope is that at a time when we are all striving to achieve a greater civilization Japan's classical dance will be supported by peoples of the world and stir feelings of beauty and harmony wherever it tours.

FRANCE CELEBRATES: FOR CARLOTTA ZAMBELLI

HONOURS: PREOBRAJENSKA

Above: Carlotta Zambelli at the celebration.
Below: In Giselle at the Paris Opera in 1900.

THERE is no doubt that Carlotta Zambelli is one of the most astonishing figures connected with dancing at the Opera, where they have just celebrated her sixtieth year of theatre—the theatre which she entered in 1894, at the age of sixteen. She was brought from Milan to Paris by the then Director Pedro Gailhard, and entered Rosita Mauri's school from which she made her debut in 1895—not in the *corps de ballet* but in the variations on *The Mirror of Faust*. Audiences admired the elegance, the charm and the sure technique of the young star, who rapidly became a great star, playing the leading roles in the Theatre's repertory. In 1902 she was invited to dance *Giselle* at the Imperial Theatre in St. Petersburg—the last foreign artist ever to be invited to Russia. To enumerate her triumphs would be to give a list of the Opera's repertoire from 1895 to 1925—*Sylvia*, *Coppelia*, Lalo's *Namouna* Charles Vidor's *La Korrigane*, Andre Messager's *Les Deux Pigeons*, Reynaldo Hann's *La Fête Chez Thérèse*, Chopin's *Suite de Danses*, Philippe Gaubert's *Philotis* and Gabriel Pierné's *Cidalyse*.

Tradition says that Carlotta Zambelli, incomparable in 'bravura' pieces, lacked expression in adagio or in pathetic roles. But the evidence of those who have seen her dance is to the contrary, and we have found two striking documents about her—two photographs of her in the mad scene from *Giselle*—which moved us profoundly, precisely because of their expression. Always faithful to the school in which she was trained, Zambelli carried the same science and the same high professional conscience into her work as a teacher. In her time, she 'made' all the stars of the Opera, even those who, like Suzanne Lorcia, are now teaching on their own account. The last great star to be taught by Zambelli was Lycette Darsonval.

On 7th July the Opera fittingly celebrated Carlotta Zambelli's Jubilee. An exhibition of portraits and documents told the story of her times, and showed us the star in all her glory. Fernand Cregh of the Academie Francaise, Henri Busser the composer and orchestra-leader, Lycette Darsonval and Serge Lifar spoke at this reunion, where a crowd of critics, pupils and masters surrounded Carlotta Zambelli, whose astonishing youth makes us dream of our own. Lively, slender, full of 'go' and spirit, she received these homages without solemnity. Already a Chevalier of the Legion of Honour, she has just been promoted to the rank of Officer. When a radio reporter asked her whether the good old days really were so, she replied philosophically that it's always good days, even to-day!

At the age of 76, Carlotta Zambelli lives in the present without regrets for the past. A wonderful lesson !

Ferdinand Reyna

CONGRATULATIONS to the great teacher Olga Preobrajenska, decorated by the French Government with the Medal for Civil Merit. Presented to her at a somewhat unexpected ceremony, few of her friends were invited. Photograph on opposite page shews left to right: Mme. Bauchet, director of the Studios Wacker, Nicholas Goulak an ex-Diaghilev dancer and now Secretary to Madame Preobrajenska, Anna Marya ballerina of the Borovansky Ballet, Madame herself, assistant Elvira Rone and Spanish dancer Lutys de Luz.

IN MOURNING
For VOLININE

Anna Pavlova and Alexandre Volinine on their voyage round the world.

ON the 3rd of July Alexandre Volinine died at his Paris home 132, Avenue de Villiers, following a severe heart attack.

In Alexandre Volinine a great personality of the dance has vanished. In his native Russia Anna Pavlova's illustrious partner began, somewhere about 1899, by being the youngest star in the Imperial Theatre at Moscow. Diaghilev brought him to Paris with his Russian Ballet in 1910. From 1914 to 1926 Volinine travelled all over the world with Pavlova, and then for thirty years he taught dancing in Paris.

The Dance Academy, which he founded with Baroness Tamara d'Erlanger, attracted the finest artists of Paris and many travellers as well. It was Alexandre Volinine who made Colette Marchand and so many other young stars.

Right up to his sudden death Volinine retained a noble bearing, vivacity, strength and spirit which were the envy of all who knew him.

He was buried on the 6th of July in the Russian Church in Rue Daru, and every artistic and choreographic personality in Paris came to do homage to the great artist.

Alexandre Volinine lies in the Russian cemetery of Ste-Genevieve-des-Bois, where the Russian émigrés who live in Paris are buried.

ROMEO AND JULIET

Staged in the Square Court of the Louvre Paris

WHAT would Art be without the support of "the noble metal"? Money is only the catalyst, it does not perform wonders but it allows wonders to be performed. On this score, and many others, what are we to say of the Marquis who throws into a short-lived enterprise 40 million francs which he could have used for his personal pleasure instead of contributing it for ours?

Even if, sometimes, he follows the dictates of his heart rather than those of reason, how are we to blame him?

This time, it was a success: not a complete success, this being an imperfect world; but an overall success—and one would have to be bitten with the critics' mania for detail, to be able to bring out the minor defects.

THE CHOICE OF WORK

André Gide, once, complained of an "Oedepidemic" because of the number of lyrics, plays and ballets which in their various ways appeared as versions of the famous myth of Oedipus.

Nowadays it is the souls of the unfortunate lovers Romeo and Juliet which breathe their woes around us—especially in the domain of choreography. Ashton and Lifar by means of Prokovief, Lifar and then Skibine with the aid of Tchaikowsky, and finally the Opera Ballet which is our subject. Competition favoured the success of the work, but danger threatened . . .

And it *was* a success: but—
Who on earth did the "cutting"?

SUCCESSES

Bravo Monsieur Grenier! He used to be a great producer, and great producer he still is, even if Monsieur Hector Berlioz (his musical collaborator) sets traps for him from time to time: but he got out of them with the supreme elegance, which characterises him.

Bravo, Messieurs Taras and Skouratoff, choreographers who have shown themselves masters of the art. John Taras has entirely revised his outlook on design, and if Balanchine's influence can still be seen in his ballets in the shape of intertwined arms and legs, he has done wonders in tightening up the action and is now, in musical sensibility, the equal of his master. Vladimir Skouratoff has made a second and complete success of his second work.

Bravo, again, to Genia Melikova. At odds with a terrible choreography, and a costume which did nothing for her—on the contrary!—she stood to win all, or lose all. She won all, thanks to her ever-increasing grace and technique. Truly a great star.

Marjorie Tallchieff, Georges Skibine, Yvonne Hever, and Georges Zoritch contributed the talents one expects of them. As for Yvonne Meyer, it is pleasant to see her getting on so well; she can cope with the roles she is given. But one could wish to see her lose a certain dryness, a certain angularity which still make her into a minor performer. She would certainly benefit by some instruction under Madame Preobrajenska, especially in the arms, which have not all the smooth beauty of movement that one could wish.

Two other dancers showed their worth: first, Daniel Seillier, who opened the first scene with his usual brilliance. Seillier has talent, technical skill and beauty in the dance which never disappoint . . . . The second was Ivan Dragadze who showed, in the role of Mercutio, the same merit as in *Retour* (the last show in the last Paris season).

SETBACKS

On the first occasion for a very long time, Skibine, as choreographer, has not added to his laurels. Perhaps his work is fine—one can't see it! Bemused with the amplitude of this three-tiered stage, he forgot the dangers of it. His short, packed choreography goes unnoticed, and the dramatic intensity which no doubt he wanted to put into it does not exist for the spectator. An astonishing mistake on the part of a master choreographer with his sense of theatre!

But who on earth *did* do the "cutting"? Monsieur Michel Roux has a remarkable voice, and his tones were moving—for the first five minutes. But his solo lasted twenty! After those five sublime minutes M. Michel Roux' splendid voice goes on—and the spectator thinks of the cramp which the two "corpses" *must* be suffering. Five minutes more, and he suffers them himself—those iron seats are deuced hard! And at the end of the long sermon, the wretched spectator cannot contain himself—he rises and applauds, with his hands—and also with all the strength he can get out of his swollen feet—.

But anyhow, this unbalance in the work is nothing that cannot be cured; and this timidity in the use of the purifying scissors leaves us still with a sense of scope, of intense beauty and profound emotion.

SETTINGS AND COSTUMES

The setting of the Square Court at the Louvre matches the tone of the work wonderfully, and the merit of the setting rests above all on that choice of scene. The treble stage, each level joined by a sweeping staircase, led up to the second storey of the building, and there a window linked stage and Palace, creating the perfect unity of a setting that no theatre could ever dream of.

As for the costumes, they were worthy of Leonor Fini—with all that means in the way of crushing excessive richness. Conceived for the cinema, the theatre puts up with them thanks to the lighting which softens their luxury. Queen Mab's Scherzo was badly dressed by Levasseur, who achieved a complete and cutting failure; this talented artist seems not to have thought of building his costumes to fit the human frame, and it took all of Genia Melikova's talent to prevent that fantastic coachman's habit from dealing a fatal blow to her reputation. But Melikova triumphed, like the true ballerina she is . . . .

Jean Coquelle

GERMANY

NEW FILMS

JUDGING from my postbag this month, ballet is coming into its own in many countries where hitherto it has been neglected. Writing to me from Germany Domini Callaghan enthusiastically tells me of the future plans she and her husband Michel de Lutry have made. They have now completed their first film *Solang es Hubsche Mächen Gibt*, based on a successful play which ran in Munich for three years, the music is by British composer Allan Grey, noted for his work for American films and Stratford-on-Avon Festivals. It contains 30 minutes of dances of every style, and ends with a 16 minute-sequence of American film-style dancing.

They used free-lance dancers as well as dancers from the State Opera Ballet Companies, and were able to secure Irene Mann, Frankfurt's Opera Ballerina. The striking resemblance of the eighteen-year-old Kessler twins to Marilyn Monroe prompted them to arrange a double Monroe Parody Dance, which Domini says was great fun to do, and incidentally has proved a high spot of the film. This film has been considered such a

success that Domini and Michel are to return next year and make another film about a Ballet Company, with the same director Arthur Maria Rakenhalt.

They were then signed up immediately for two further films, and the second of these they have just completed in Hamburg. Called *Wunsche Koncent*, it contains a dream ballet for Luxemborg dancer Germaine Damarr, pupil of Quinault of Paris, and involves six separate dance styles and much trick photography, at which the German camera men excel.

Their third film *Königswaltz* is now in course of production, and is Germany's first dancing and coloured Cinemascope. Many of the scenes are to be shot in the Palace and Gardens of Nymphenburg.

Michel appeared on T.V. as Dr. Coppelius, Irene Skorik as Swanilda, with the Munich State Ballet, and it is quite probable that both the de Lutry's will help Alan Carter to reproduce *Giselle* for the Company.

After a flying visit to England, they both return to Frankfurt to arrange the choreography for the Opera House new production

STUTTGART

NEW YORK CITY BALLET

EVA BULOW

THE only opportunity to see the NYC Ballet in Germany was its short season from June 24th-27th at the Staatstheater Stuttgart. In five performances the company presented a programme of 10 ballets, a few of them new to our European audience and the quality of this repertory in general was so superb that the success became a nightly triumph.

Continued From Previous Column

of Glücks *Orpheus*. This is being specially done for the Company to take to Paris and the Florence Festival. Costumes and decor by Hein Heckroth, whose work in the Michael Powell-Moira Shearer films will be remembered.

Domini concludes "Our commitments have forced us to turn down an offer to join the Royal Winnipeg Ballet as Ballet Master and principal dancers, but our work in Germany has been most interesting, especially as the dancers are so hard working and eager to bring the German standard of dance in all fields up to the level of other European and American standards".

Opposite Page: Top, Irene Mann with Michel de Lutry. Below, Domini Callaghan directs dancer. Marilyn Monroe Parody. This Page: The Carters receiving congratulations.

The opening performance began with one of George Balanchine's finest abstract works, Tchaikovsky's *Serenade*, his first choreography created 1934 in the USA. The principal dancers were Diana Adam, Melissa Hayden, Patricia Wilde, Jillana, Herbert Bliss and Jacques d' Amboise, the costumes by Karinska. This oldest of Balanchine's neo-classical ballets reveals his admirable use of the immense vocabulary of academic technique and his wonderful musical feeling. Especially the concluding passages of this so danceable *Serenade for Strings* are the most satisfactory I ever saw. This work alone justified the long journey to Stuttgart.

The *Scotch Symphony* by Mendelssohn-Bartholdy inspired Balanchine to a romantic choreography, a homage to Scotland of the 19th century, with decors by Horace Armistead and costumes by Karinska and David Ffolkes, of course in Scotch style. The best part is the great adagio danced magnificently by Maria Tallchief and Eglevsky. The enchanting personality of the prima ballerina, her grace and charm makes the brilliantly executed pas de deux the highpoint. Barbara Walczak and the corps de ballet danced the sparkling allegro parts delightfully and this work also contributed to the season's success.

The Cage with its men-destroying women belongs now to Tanaquil Le Clercq. The interpretation of Nora Kaye in this role was more aggressive and intensive. Nevertheless Le Clercq gave a noticeable performance and the difficult acrobatic pas de deux partnered by Magallanes showed at its best the extraordinary choreographic gifts of Jerome Robbins in this strong dramatic ballet.

The conclusion of the first evening was Balanchine's *Western Symphony* to music by Hershy Kay, decors by John Boyt and costumes again by Karinska. This wild-west grotesque is a new addition and found at once great favour with the public. All the different qualities of the company's soloists are shown in the four parts of this western folk ballet: Adams and Bliss in the fresh and humorous andante, Hayden and Magallanes in the adagio, Wilde and Bolender in the witty and vital scherzo, and Le-Clercq and d'Amboise with ingenious charm and piquancy in the finale. The frenzied can-can of the whole ensemble gained the thundering applause of the packed house.

The second evening brought no novelties. The world première of Balanchine's ballet in one act *The four Temperaments* by Hindemith was first produced on November 20th 1946, when the NYC Ballet was still called the Ballet Society. During all these years the work stood in the repertory, but now danced simply in practice clothes. The three pas de deux in the Theme are, in my opinion, the best. They are better than the four variations, it is not easy to recognize the temperaments, the Melancholic, the Sanguine, Phlegmatic and Choleric. It is a strange work full of interesting choreography, and intelligently danced.

Ravel's *Valses Nobles et Sentimentales* and *La Valse*, with costumes by Karinska, missed a little of the romantic and lyrical atmosphere of the music, especially with the first part. The optical impression of the mysteriously lit ballroom, and the really beautiful costumes, was enchanting, a rustling dream full of selected colours. There was something of the flimsy gliding and swinging, of the aristocratic charm and erotic grace, whose equivalent is so perfectly found in the score. LeClercq was pleasing to watch and well cast in this Balanchine work.

Jerome Robbins' *Pied Piper* to Aaron Copland's Concerto for Clarinet and Strings is a rather delightful and funny ballet, and when the Piper disappeared in a puff of smoke one regretted that there are no more Robbins' choreographies in the programme. Also here the dancing and miming of LeClercq got the chief interest. The last programme consisted of William Dollar's *Duell* or *Combat* seen two years ago by the American National Ballet and both times danced by Melissa Hayden in an always outstanding performance. It was followed by the Second Act of *Swan Lake* in the Balanchine version. So much has been said about the advantage or disadvantage, the enjoyment or shock of this new staging, but the German audience liked it very much. Maria Tallchief, partnered by Magallanes, danced magnificently.

The other new work produced in Stuttgart was the *Pas de Trois* with music by Glinka, danced with technical brilliance by M. Hayden, T. LeClercq and Eglevsky, and obtained a striking success. The skill with which they performed the most complicated and difficult variations, was much appreciated.

The Western Symphony completed the programme and was well chosen to close the evening. The whole company, with Balanchine and the conductor Leo Barzin, were overwhelmed with thanks and cheers. We are looking forward to a return visit.

NORA Kovach and **Istvan Rabovsky** have signed to appear as guest artists with members of the Paul Szilard Ballet which was organised last autumn, beginning with a three weeks engagement at the Teatro Municipale in Rio de Janeiro, Brazil. Plans are now being worked out by the S. Hurok office for a further tour of South America and a U.S. tour to follow. The season at Rio's leading opera house opens on September 30th.

PAUL Szilard, who will be guest Ballet Master of the Teatro Municipale's home company during the engagement, has been commissioned to choreograph a new ballet on a Brazilian theme to **Villa Lobos'** *Uirapuru*, which will become part of the Teatro Municipale's permanent repertory. In addition, Mr. Szilard will stage his ballet version of **Richard Strauss'** *Salome* and two works to be selected from the classical field.

ANTON Dolin distributed the prizes at the Founder's Day Garden Party at the Legat School held in July. Watching the dancing display which followed, he congratulated the pupils on their very high standard. Madame **Krassovska,** staying at the school as a guest, also attended the Garden Party.

IMPORTANT renovations have been carried out at the Royal Opera House during the past few months. In the stalls the floor level has been raised six inches, the footlights have been lowered, and alterations in the orchestra pit will give the orchestra more room.

LILIANE Montevecchi, having completed her roles in *The Glass Slipper* and *Moonfleet*, has now signed a contract with Metro-Goldwyn-Mayer.

A collection of photographs taken and annotated by **John Hart** will be published later in the year. **John Hart** joined the Sadler's Wells Ballet in 1938, has danced most of the leading roles in their repertoire, and is now Ballet Master. **Dame Ninette de Valois** has written the foreword.

GENIA Melikova, seriously ill in Paris, was unable to accompany the Marquis de Cuevas Company. **Daniel Seillio,** character star of the troupe, has also had to remain behind to undergo an operation. We wish them both a speedy recovery.

TO celebrate their sixth anniversary, Festival Ballet have arranged a Gala Performance for Thursday, September 8th. Two of the guest artists to appear on this occasion will be **Ludmilla Tcherina** and **Belita,** ice-skating star.

AN exhibition of decors and costumes for the ballet by the famous Russian artist **Mstislav Dobujinsky** opened up with a private viewing on August 4th and then continues on show to patrons of the Royal Festival Hall for one month during normal hours of opening.

THE Modern Ballet of Paris—a company created by **Françoise** and **Dominique**—scored a success at the Aix-les-Bains Festival which was brilliantly organised by **Yves Bonnat,** the eminent President of the *Friends of the Dance*.

This new company concerns itself exclusively with modern dancing and this winter will present at the Theatre Marigny in Paris, a selection of repertory and new creations. Among the latter will be a ballet by **Deryk Mendel** based on Bela Bartok's *Mikrokosmos* a work by **Igor Fosca,** and **Tibor Harsany's** *Little Tailor*—which will be interpreted by **Dominique, Gayle Spear, Cecile Barra** and the young Spanish dancer **Juan Corelli,** who will return to Paris for this occasion.

JEAN Francois Apestegui has organised at the Galerie Marforen, which he has just opened, an exhibition of the works of six painters who made much of their reputation by their designs for ballet scenery.

Those represented are **Leonor Fini, Stanislas Lepri** with some splendid sketches worthy of the designer of *Bal des Blanchisseuses* and *L'Oeuf a la Coque*, **André Beaurepaire** full of the fantasies of a dreaming child, **Philippe Julian** a collaborator of **Richard Buckle, Roger Caillaud,** and **J. Settiner.**

MUNICH. **Alan Carter,** whose inventive creation of *House of Shadows* (on a score that **Benjamin Britten** dedicated to him), is still keeping the interest of public and press in both parts of Germany. **Carter** is now preparing for the forthcoming Munich Festival, for the first time, a contemporary work of German origin. *The Blue Doves* is based on an idea by the critic **O. F. Regner.** The music was commissioned from **Otto-Erich Schilling** who did the remarkable score for *Inscribo Satanis*, the modern version of the prodigal son for the Stuttgart State Ballet in 1950.

THE autumn will see the creation of Chicago's first major ballet troupe in over twenty years. Lyric Theatre, until now exclusively an opera organisation which employed ballet only for its incidental dances, will stage three ballets by Ruth Page. Markova and Briansky will star in *Revenge* (a balletic version of the Verdi opera, Il Trovatore) and in *Vilia* (a balletic version of Lehar's operetta, *The Merry Widow*). Vera Zorina the dancer on-stage, and Teresa Strich-Randall the singer off-stage, will be Venus in the Monteverdi opera-ballet, *Cupid and Venus*. Unfortunately Lyric Theatre had booked the Civic Opera House at the time the Sadler's Wells wanted it, and so we will not see them this year.

BACKSTAGE Camera, wielded this month by **Mike Davis,** *see opposite page*, shews—left to right (1) **Belinda Wright** pausing for a while during rehearsal with Festival Ballet in London. (2) **Eileen Baker,** Ballet Mistress of the same Company talking it over with some of the girls. Also in the same photograph is **Pamela Hart,** seen in her *Napoli* costume. (3) **Eric Robinson** looks benign and **Markova** wistful in photograph taken during rehearsal at Television Studios for the *Music for you Programme* (4) **Noel Rossano** gives us a big smile to round off our new feature Backstage Camera.

BALLET TODAY office has been snowed under this month with news from all over the world. As a result we have reluctantly had to drop our feature *The Young Dancer*. This will be restored in our next number and will contain an interesting account of a memorial stone now in the local museum in Antibes which records the story of perhaps the first young dancer to delight the public with his art in the earliest days of civilisation.

BALLET has got into the Sorbonne—for the first time, a thesis on Ballet has been discussed by the Faculty of Letters of the University of Paris. The thesis was that of the former dancer **Mlle. Marcella Michel,** on *The Peak and Decadence of the Ballet under the Revolution and the Empire*. On that occasion, **Professor Dunan** declared that ballet would henceforth be an art like painting and music, and that its history was part of the history of art.

Serge Lifar, too, has inaugurated at the Sorbonne his course on choreologie for the students of the University of Paris.

THE Chinese troupe—so-called of the Peking Opera—has had an unprecedented success—first of all at the International Festival of Dramatic Art at the Theatre Sarah Bernard, and then at the Theatre Chaillot.

The show consisted of something like circus turns interpreted by fantastic acrobats, and realistic pantomimes staged in astonishing detail—but very little dancing. The costumes were lovely—blinding in their richly shaded colours, and the monotonous music created the perfect atmosphere for this exotic spectacle which had its first showing in Paris.

THE New York City Ballet at the Theatre des Champs Elysées from 8th to 14th June, brought **Georges Balanchine** great personal success. Among the receptions given for him was that organised by the Franco-American Association, under the Presidency of **M. Henry Bonnet,** the French Ambassador. On this occasion, **Balanchine** was made a Citizen of Honour of the City of Paris.

BACKSTAGE CAMERA

THE ALICIA

ONE hundred and fourteen years ago, the ballet of *Giselle* was given its first performance at the Theatre de L'Académie de Musique in Paris. Jean Coralli had devised for Carlotta Grisi choreography which later came to typify the style of the Romantic age. He had constructed a work which was to be kept in almost continuous production by one company or another. Since Grisi's performance, many great ballerinas have been associated with the role, names such as Taglioni, Spessivtzeva, and Karsavina spring to mind but more recently that of Alicia Markova, who has now become almost identified by the role.

MAKING BALLET HISTORY

It was in 1929 that Serge Diaghilev decided to revive *Giselle*. Olga Spessiva was to dance Giselle, but the little Alicia was to be allowed to alternate the role with her. Unhappily this occasion was fated never to take place, for in the same year, a few months later, the great Diaghilev was dead. The company dispersed, departing to all the corners of the world. It was not until five years later that Markova was to have the opportunity of portraying this great role, when with Anton Dolin as Albrecht, on New Year's day 1934, she danced *Giselle* with the Vic-Wells ballet. It was a performance and occasion of unique importance in balletic history; for it was the first time that the ballet had been presented by an English company, with British artistes in the principal roles. The following day the press was almost unanimous in its praise, and banished forever were the doubts that an English dancer was capable of portraying satisfactorily one of the greatest dance roles. With Anton Dolin as her partner, she was to dance

MARKOVA AND DO

Giselle
Sadler's Wells
1948

Swan Lake
Act III
1948

Giselle
Act II
1950

Sleeping Beauty
Act III
1948

this, her favourite role, in most of the principal cities of the world. She has danced *Giselle* before Royalty at Covent Garden, at Monte Carlo, for the troops on the continent, and in one night stands across America.

Her partnership with Dolin became almost legendary, no two artistes could have shown greater feeling and affection for this ballet; they devoted themselves ceaselessly and tirelessly in their efforts to make it possible to be seen and appreciated by audiences everywhere.

MARKOVA–DOLIN

In 1935 both Markova and Dolin left the Vic-Wells company, and plans were hastily put into operation for forming the Markova–Dolin Ballet company, which was destined to a life of two years. *Giselle*, *Lac des Cygnes* and *Les Sylphides* were the ballets which formed the backbone of the company's repertoire, whilst later Nijinska was called in to recreate two of her former works.

BALLET RUSSE

In the autumn of 1937, when

The Third Chapter of the Markova Story will be in our October issue.

KOVA STORY

the company finally disbanded, Alicia had no wish to join a company other than an English one, since she had devoted much of her dancing time to the advancement of universal recognition of a British company, led by a British ballerina; however, as there was no apparent position for a dancer of her standing, she decided to accept an invitation to join the Ballet Russe de Monte Carlo, which was then under the direction of Rene Blum. Here she shared with Danilova the principal roles, Frederick Franklin, Serge Lifar and Roland Guerard were amongst her partners. Markova remained with the company until 1941, during which time she created several new roles in ballets devised by Leonide Massine, who had taken over the artistic direction of the company. Her principal creations included the Woman in Massine's *Rouge et Noir*, to the music of Shostakovitch, as the Spirit of the Air in the same choreographer's *Seventh Symphony*, and also in *Capriccio Espagnol.*

a triumph; it has been cited as one of her most significant and beautiful creations. The New York press were wholehearted in their praise of her characterisation. Hugh Laing danced Romeo, the choreographer himself appearing as Tybalt. The company toured from coast to coast, as Markova added new roles to her ever increasing repertoire. She achieved a tremendous personal following in each city the company played.

The following year Billy Rose invited Markova to appear in a revue, which he was presenting on Broadway. She obtained leave to appear in this enterprise, but it was not exactly an unqualified success. Anton Dolin had devised a pas de deux to a score which Stravinsky had composed. At the end of the revue's run, Alicia Markova decided that she would return for another season with the Ballet Theatre.

V.C.

ND THEIR GISELLE

IN AMERICA

Whilst with the Ballet Russe, Markova paid her first visit to the United States, where she remained to dance for the greater part of the next ten years.

At her first performance of *Giselle* at the Metropolitan Opera House, Serge Lifar was her partner, with Danilova as the Queen of the Wilis. Although she received a great personal reception, the production was somewhat marred by its presentation.

In 1941 Markova joined the American Ballet Theatre, which had recently come into being due to the resources of Lucia Chase. The company opened their Autumn season in Mexico City, prior to coming to New York. They included in their repertoire besides *Giselle*, *Les Sylphides*. *Le Lac des Cygnes* works by Leonide Massine and Anthony Tudor. That same year Anton Dolin staged the *Pas de Quatre*, with Markova as Maria Taglioni, Irina Baronova as Lucille Grahn, Annabelle Lyon as Fanny Cerito, and Nora Kaye as Carlotta Grisi.

Two years later she created the role of Juliet in Tudor's *Romeo and Jndiet*. Her performance was

Festival Ballet in Madrid

by

David Benn

DIRECT from a brilliantly successful season in Barcelona, tourists in Spain, and ballet-lovers in England, confidently predicted for Festival Ballet a repetition of this in Madrid. Here in Madrid, however, we were not so optimistic. We have seen too many ballet companies arrive almost unheralded, remain almost unnoticed, and depart already forgotten.

Yet we need not have feared because this Company succeeded where, only a few weeks before Ballets de France had failed, and Festival Ballet did so in the face of more than the usual crop of difficulties.

SMALL STAGE

Arriving with scenery and equipment built for such stages as the Royal Festival Hall, they immediately discovered that barely half of it could be used on the small stage of the Teatro Carlos III, which, for the greater part of the year, is used as a cinema. There is, in fact, no stage in Madrid large enough to accommodate a full-size ballet company. It was only the hard work and ingenuity of stage manager, Anthony Gilpin, which enabled the company to dance in anything like adequate settings, and even so the size of the stage was a constant worry to all the dancers.

The high prices charged by the Theatre management (the cheapest seats costing fifty pesetas—nearly 10/- in English money) could only result in scaring away hundreds of people who would otherwise have flocked to the theatre, for this is a city where the average wage is far too low to enable the ordinary madrileño to afford fifty pesetas for entertainment. The result was that the Company found themselves performing nearly every night to houses only three-quarters full; certainly an anti-climax after the packed houses of the Liceo Opera House, Barcelona

EPIDEMIC

Nor was it long before the sudden change from English to Spanish food had the customary ill-effects, which nearly every visitor to Spain knows only too well. The first few days of the season, days which generally spell success or failure, found almost the entire Company victims of chronic indigestion and sickness, which could not but detract from their performance. They had also arrived in Madrid at a time when an epidemic of severe coughs and colds was rampant. Their resistance already lowered, almost every member of the Company fell a victim.

Unfortunately the average theatre-goer is never aware of these factors, and consequently he judges the performance entirely on what he sees on stage, and in addition this particular audience neither understood, nor appreciated, ballet as anything more than a spectacle, and, even as such, were not quite sure which parts of it to applaud.

NO LAUGHTER

I sat and boggled as, night after night, conductor Geoffrey Corbett took his stand before the orchestra with scarcely any indication that the audience was aware of his presence. I had not thought it possible that any audience could *not* laugh at *Le Beau Danube*, until I looked along the rows of straight faces at the Teatro Carlos III. To these setbacks only Festival Ballet has, so far, proved anywhere near equal.

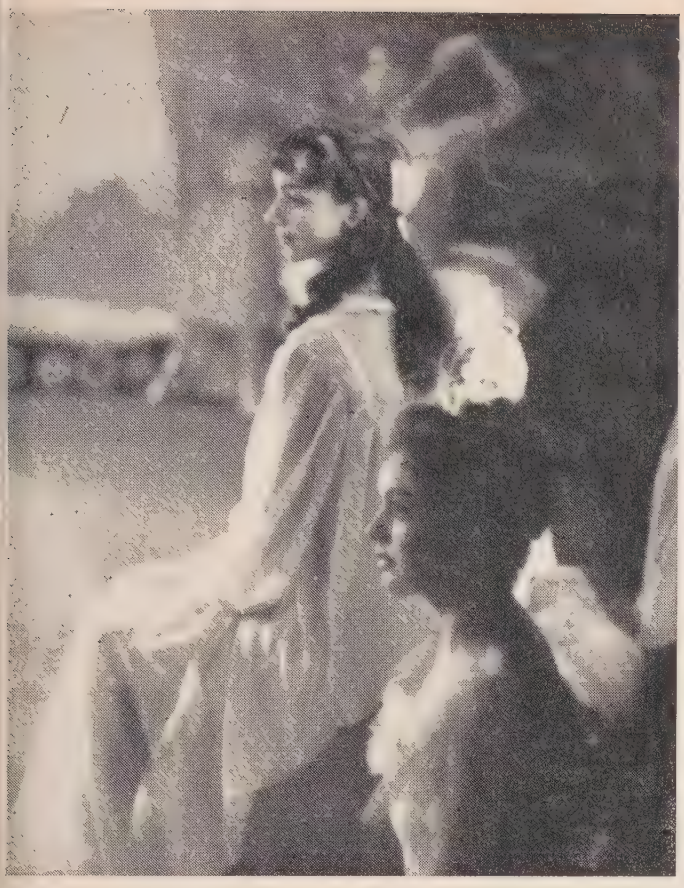
From the very start they avoided the trap into which nearly every other company has fallen, that of attempting to appeal entirely to the supposed Spanish love of the spectacular, to which end they Hispaniolize their repertoire in every possible way. The result is that the public go away wondering what it was all about, and disappointed that an impresario should throw away capital on such a venture when their own countrymen could have made a better job of it.

What does interest the madrileño, contrary to popular belief, is what a foreign company has to offer. Festival Ballet shewed them, and on the whole they liked what they saw.

It was such works as Dolin's *Harlequinade*, danced by John Gilpin and Natalie Krassovska, and the *Black Swan* danced by Alexandra Danilova and Michael Maule, works considered to be representative of the present-day trends in British choreography, which received a far more thunderous ovation than the more colourful *Sheherezade*, where John Gilpin's technically superior interpretation of the Negro was scarcely noticed.

LYRICISM

What Festival Ballet did appeal to, and could have afforded to play on still further, was the inborn Spanish love of the lyrical. Ballet, more than any other art except perhaps poetry, lends itself to lyricism, and the tragic *Giselle* or *Swan Lake*,



Opposite page:
Pas de Quatre: *Toni Lander*, *Anita Landa*, *Noel Rossana*, *Marilyn Burr*. *Photos:— Mike Davis*
Above: *Monica Leigh as Clara in* Nutcracker.

delicately handled, could not fail to delight an audience nurtured on literature through which an element of *soledad*, or sadness, continually runs, nor could the romantic *Pas de Quatre* lose its appeal in a country from whence has come some of the finest literature of the Romantic Movement.

In all these, Festival Ballet's rendering received a whole-hearted ovation. At the end of *Pas de Quatre* the cast were presented with bouquets and the house lights were brought up, generally the quickest way to kill applause, but still the audience insisted on one more curtain call. Toni Lander's interpretation of Marie Taglioni so delighted a Spaniard sitting beside me that he exclaimed delightedly "Bonito, bonito, it might have been inspired by one of Zorilla's poems" (Spain's greatest Romantic poet). One has to know the madrileño to appreciate the extravagance of such a compliment paid by a Spaniard to a foreigner, and I hope, for this reason, Miss Lander will read this article.

CLOAK-AND-DAGGER

Swan Lake was a particular favourite. Here was something the audience could understand, and Danilova's lyrical interpretation of the part of Odette captured their imagination, although her own inimitable mastery of the technical achievements of this part made little or no impression. Her impassioned love scene with Prince Siegfried, dramatically interpreted by Michael Maule, the pathetic farewell as Odette drifted back to the lake under the Magician's spell, had all the qualities of the Spanish cloak-and-dagger drama, which has not declined in popularity since its heyday in the sixteenth century.

Thus satisfied, the public were prepared to forgive, even if they did not applaud, a very mediocre Spanish dance in *Casse Noisette*. They overlooked the complete lack of connection between Dolin's *Don Quixote* danced by Nicholai Polajenko, and the mad knight of *La Marcha*, to whose immortality every Spaniard lays a personal claim; and they applauded it for what it was—a pretty choreographic piece skilfully interpreted.

The Nutcracker was a wise choice to open two of the performances. Both times it succeeded in winning over a largely unsympathetic audience, in spite of the Spanish dance. Monica Leigh now seems to handle the part of Clara with more confidence and polish, and her interpretation earned her the praise of a somewhat unsympathetic national press.

UNGRUDGING PRAISE

Possibly due to the physical condition of the Company, *Prince Igor* lacked a great deal of the verve and exuberance which must characterise this ballet if it is to succeed. Russell Kerr, however, for an outstanding performance as the Warrior Chief, received several lines of ungrudging praise from one of Spain's most openly anti-British newspapers; a welcome change from the childishly prejudiced reports (a Spaniard's comment—not mine) which had greeted all the Company's previous efforts.

The work about which I personally had most qualms was Grieg's *Concerto*. This is something entirely new to Madrid, and as a rule the public does not react favourably to anything new. This was a notable exception for again and again the cast were called back for a curtain call, and once again the house lights were brought up to no effect.

OLÉ

The most typically Spanish ovation, however, was given to Natalie Krassovska as Esmeralda and John Gilpin as Gringoire in the second act of *La Esmeralda*. Their pas de deux had not finished before a burst of frenzied applause, punctuated by cries of "Olé", drowned the music and held up the entire performance for well over five minutes.

Except for this one isolated case, however, technical ability was largely lost on the Madrid audiences. No audience at the Festival Hall London would have allowed Toni Lander to leave the stage without an ovation for her brilliant interpretation of Fleur de Lys in *La Esmeralda*, nor Janet Overton for a very polished performance as the Queen of the Wilis. An outstanding performance by Noel Rossana in Grieg's *Concerto* similarly went unnoticed. On the other hand only a minority of any London audience, and certainly no London critic would have tolerated some very shaky, and at times decidedly ragged, partnering on the part of the men.

HEARTS TOUCHED

Where this Company scored was with its actors. Natalie Krassovska, with her pathetic pleading before the malignant Queen of the Wilis for the life of Albrecht, became, in one performance, the favourite of the Madrid public. There was something about this performance which touched the heart of every Spaniard present.

Of the over-all effect it is too early to say. I wish I could report a spectacular send-off for the Company, I cannot. On June 12th the curtain came down on the last performance, and the audience drifted away from a theatre already bearing posters advertising a bloodthirsty crime film. At the station the next morning one stray press photographer came within twenty yards of the Company, took one photograph and disappeared through a gate marked "Salida".

BEST SELLER

However I gratefully attribute to Festival Ballet credit for the fact that instead of the fifth-rate flamenco music which blares forth over the radio all day and every day, we are now having liberal doses of ballet music. *Valse des Fleurs* and *Swan Lake* are the particular favourites, and a long-playing record of *The Nutcracker* is at present the best-seller in Madrid.

HONOUR

Concluding, one can definitely say that, whilst Festival Ballet did not repeat its recent brilliant successes abroad, it has by no means failed. Impresario Dr. Julian Braunsweg shewed me the exquisitely wrought gold cigarette case with which he was presented on the last night of the Barcelona season, and a letter from the British Ambassador expressing the firm belief that the Company's visit had bettered Anglo-Spanish relations. He also told me a piece of news which proved beyond doubt that Festival Ballet has succeeded in Madrid to an extent no other Company has done. Every madrileño is eagerly awaiting the completion of the new Opera House at present being built. Plans are already under way for the formation of a National Opera Company, which everyone expects will open at the new theatre. Dr. Braunsweg however knows differently. He has personally received invitations from the appropriate authorities offering this honour to none other than Festival Ballet.

It is of course too early to say whether they will be able to accept this offer. For one thing it is doubtful whether the Opera House will be completed for another two years. Personally I shall await its completion as eagerly as any madrileño.

FESTIVAL BALLET'S LONDON SEASON ENDS SEPTEMBER 10th

MOSCOW SEASON

BY MIKHAIL DOLGOPOLOV

THIS year's ballet season in Moscow was exceptionally interesting.

Ballet performances in the Soviet capital are presented at the Bolshoi Theatre and its affiliate, and also at the Stanislavsky and Nemirovich-Danchenko Musical Theatre.

Classical gems may be seen at the Bolshoi Theatre and its affiliate: Tchaikovsky's immortal ballet trilogy *Swan Lake*, *The Sleeping Princess* and *Nutcracker*, Glazunov's wonderful creation—*Raimonda*, R. Gliere's *Red Poppy*, which has become a classic, Sergei Prokofiev's three ballets *Cinderella*, *Romeo and Juliet* and *The Stone Flower* Boris Asafiev's *The Fountain of Bakhchisarai*, *The Flames of Paris*, and *The Lady Rustic*, R. Gliere's *The Bronze Horseman*, S. Vasilenko's show *Mirandolina*, D. Klebanov's ballet for children *The Baby Stork*, and Adam's *Giselle*.

Besides the new choreographic interpretation of *Swan Lake*, which has aroused great interest among the lovers of the classical dance, the Stanislavsky and Nemirovich-Danchenko Musical Theatre presents Rimsky-Korsakov's *Scheherazade* and C. Pugni's *Esmeralda*, as well as works by Soviet composers: I. Morozov's children's ballet *Dr. Aibolit*, A. Spadavekkia's *The Shore of Happiness*, S. Vasilenko's *Lola*, and V. Oransky's *The Merry Wives of Windsor*.

The highlights of Moscow's theatrical spring are the ballet premières of V. Yurovsky's *Crimson Sails* at the affiliate of the Bolshoi Theatre and R. Gliere's *Daughter of Castille* at the Stanislavsky and Nemirovich-Danchenko Theatre as well as *The Song of the Crane* and *Laurencia* presented by the visiting members of the Bashkir State Opera House from Ufa.

There were also quite a number of interesting dance recitals in Moscow given by Moscow and Leningrad ballet artists, by the students of the Bolshoi Theatre's Choreographic School, as well as performances by such popular dance groups as the State National Dance Ensemble under the direction of Igor Moiseyev and the women's choreographic ensemble Beryozka "The Little Birch", which is headed by Nadezhda Nadezhdina. Moscow was also visited by the song and dance ensemble of the mountainous Kabardin Autonomous Republic. Thus lovers of the dance had a big selection of the most varied dances of the peoples inhabiting the Soviet Union and the long-familiar classical ballets with the participation of such glorious names in ballet as Galina Ulanova and Olga Lepeshinskaya, Raisa Struchkova and Maya Plisetskaya, and the very young ballerinas Lyudmilla Bogomolova and Marina Kondratieva.

As has already been mentioned, the affiliate of the Bolshoi Theatre presented V. Yurovsky's *Crimson Sails*, which was staged by the ballet masters A. Radunsky L. Pospekhin and N. Popko. The libretto is by the playwright A. Talanov, and is based on a story by the Soviet writer A. Grien. The heroine of the ballet is Assol, the daughter of a fisherman. The girl's mother, whom she ardently loved, dies and the girl helps her old father eke out a living by selling model ships which he makes with great skill.

The friendship between Assol and her childhood friend, the fisherman Grey, gradually turns into a feeling of great love. Having become a captain, Grey marries Assol and sails away with her on a ship with crimson sails.

Although dramatically this ballet isn't of any especial interest and it is not material that one can take advantage of, it is well received by the public. And this is entirely due to the composer Yurovsky, who has written for it powerful, stirring music.

The prima ballerina in *Crimson Sails* is the superb dancer Olga Lepeshinskaya, who is famed for her technical virtuousity, and who has found fine psychological means for characterising Assol. Sincerity and gentleness are an inherent part of her heroine, and Lepeshinskaya expresses these traits well in dance and stagecraft.

Grey's role is performed by Vladimir Preobrazhensky, a dancer of an excellent classical style. He depicts Grey as a noble and valiant person. A splendid partner, Preobrazhensky gives good support to the ballerina.

The ballet master staged the character dances with great resourcefulness, such as the Negro dance in the colourful execution of the supple V. Levashev, the Arab by B. Borisov, and the Malay woman and man by the dancers L. Chadarain and N. Avaliani. Yuri Gerber dances the part of the boatswain Letil vigorously and easily, while N. Orlovskaya is graceful and charming in the role of his bride.

Yuri Feier conducts the orchestra with great feeling and, as always, in his masterly fashion.

Crimson Sails was first presented by the Bolshoi Theatre almost twelve years ago and has now been revived after a five-year interval. It will unquestionably become one of the popular ballets again.

Daughter of Castille, produced by the young ballet master Alexei Chichinadze, who is also the author of the libretto, on the themes of Lope de Vega's tragedy *Fuente Ovejuna*, which deals with the revolt of Spanish peasants in 1476. Laurencia is a freedom-loving peasant girl who leads her fellow-villagers in revolt against the cruel feudal tyrant.

Daughter of Castille is the diploma work of the classical dancer Alexei Chichinadze, a graduate of the ballet masters' department of the Moscow State Institute of Theatrical Art. And the young man indeed passed this serious test in creative art. Interesting solo dances and duets take turns with Spanish character dances executed by solo dancers and the corps de ballet of the theatre.

The part of Laurencia is performed by the young ballerina Eleonora Vlasova, who has a good classical technique. She possesses excellent stagecraft, making it possible for her to create a striking image of a heroine who raises the suffering peasants to revolt against the insults and oppression of Commander Gomex (played by Alexander Klein).

The other roles in the ballet are also marked by splendid performances: Jasinta (Mira Redina), Pasquelle (Tamara Arkhipova), and Mengo (Ivan Kurilov). Mikhail Salop is highly expressive in the role of the young man Frondoso, the fiancé of Laurencia.

The music to this ballet is by Reingold Gliere, the author of such famed ballets as *Red Poppy* and *The Bronze Horseman*.

The first-nighters at the ballet *Daughter of Castille* greeted the young ballet master A. Chichinadze and the whole cast of this show with an ovation.

Other interesting events were the ballets presented by the Bashkir theatre: *The Song of the Crane*, music by L. Stepanov and libretto by F. Gaskarov, and *Laurencia* by the composer Alexander Klein, libretto by E. Mandelberg.

The main core of the ballet troupe of the Bashkir Opera House consists of graduates of the Leningrad Choreographic School. On the very eve of war—June 21, 1941—a rehearsal of the graduation exercises took place there, at which the students

of the national department of the Choreographic School, completing their course of studies of the classical and character dances, performed. The graduation exercises, scheduled for June 22, did not take place because that very day Hitler's hordes attacked the Soviet Union.

Fourteen years have passed since then and we have seen in Moscow two ballets presented by the Bashkir masters of the dance. According to leading Moscow specialists of choreography, the dance art of the young artists of the Bashkir Theatre is on a very high level.

In *The Song of the Crane*, produced by Nina Anisimova and her assistant K. Safiullin, the spectators were treated to a poetic tale on the eternal theme of the struggle of good against evil. The forces of good are personified by the girl Zaitangul and the shepherd Yumagul. The dancers Z. Nasretdinova and K. Safiullin present a gifted performance of these roles. They have excellent mastery of classical dance technique, which they acquired under the splendid teachers of the Leningrad Choreographic School.

The ballet *Laurencia* runs along the same lines of Lope De Vega's tragedy *Fuente Ovejuna* as *Daughter of Castille*. The Bashkir ballet has been produced by V. Pyari, a graduate of the ballet masters' department. The part of Laurencia is danced here by G. Suleimanova, a very talented dancer. The Pasquelle was danced by N. Valitova, Jasinta by M. Tagirov, and Frondoso by F. Sattarov.

Muscovites heartily applauded the young artists of the Bashkir ballet who gave striking and original performances, testifying to the blossoming of the talents of the gifted people of Soviet Bashkiria.

Spring examinations have now taken place at the choreographic school of the Bolshoi Theatre. The teachers, no less tense than their pupils, showed them to a strict and authoritative examining board which included ballet stars who were former pupils of the school. The traditional festive graduation performance of the young artists who will enter the ballet troupe of the Bolshoi Theatre and a number of other opera houses in the country, took place in the premises of the affiliate of the Bolshoi Theatre at the end of June.

★ ★ ★ ★

Opposite Page:

Scene from Act I of Reingold Gliere's ballet Daughter of Castille. *Photo: A. Gladstein*

★ ★ ★ ★

Left:

Ballerina Eleonora Vlasova as Laurencia in Daughter of Castille. *Photo: A. Gladstein*

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WILLY DIRTL

Text by Robert Ackart, who also writes for Musical America *and* Opera News *in the United States, and is assistant stage director to Herbert Graf at the Salzburg Festival.*

AS the curtain rises, the figure of a young man wearing black trousers and drab corduroy jacket is seen in a stooping position at downstage right. Suddenly the figure becomes erect and vibrant and, with no visible preparation, soars across the stage in a vigorous and graceful leap. The ballet is the Vienna State Opera's highly successful *Rondo of the Golden Calf* by Gottfried Einem, in which the young man, as Bridegroom, destroys that which he cherishes most, his Bride, because he does not understand the nature of love. The young man in question is Willy Dirtl, first solo dancer of the Vienna State Opera Ballet.

Willy Dirtl is a dancer of great physical strength and masculine grace. His technical equipment is unusually fine and his performance is accomplished with no apparent effort. His every gesture, no matter how small, is completed cleanly and definitely. In addition to these accomplishments, there is another quality which endears Dirtl to his audiences: namely, the contrast between his graceful strength and finely developed body and his attractive but unhandsome face, reminding one sometimes of a faun, or of a young gangster or prize-fighter, or sometimes of an overgrown Peck's Bad Boy.

One reason for this interesting theatricality in Willy Dirtl's appearance is that he has had a short but fiery career as a professional boxer; before he left prizefighting for ballet, his nose had been broken. Love of sport and danger is characteristic of his family: his first cousin is champion motor-car racer of Austria. "I guess we're not very artistic folk," says Willy. His expression shows that he is naturally mischievous; he loves practical jokes. His hobby is automobiles. "The little Fiat I have now seems very dignified to me," he says, "because last year I had a racy-looking Porsche sports model. On holiday I drove to Italy—the Lago di Garda—and back, with the roof down. It was great. The Swiss Alps and Italian country—they were real pretty."

Dirtl's friends are no longer surprised by his use of such phrases as "it was great" and "real pretty." "I learned English from Americans," he explains, "from soldiers when I was a kid during the occupation. I speak American slang—or at least, used to—almost as well as Viennese dialect." The combination of Willy's American idiom and sharp American accent, his broken nose, together with his infectious smile and unruly brown hair, remind a United States visitor to Vienna of a boy from Brooklyn.

Willy Dirtl as the Bridegroom Lisl Temple as the Bride in Von Einem's Rondo of the Golden Calf. *Photo*:

Willy's pleasures are his automobile, going from Vienna to nearby Grinzing for fried chieck and new white wine, driving to Salzburg when rehearsals permit to see his girl (who is there making a motion picture), or talking by the hour with friends about sports—especially Austrian football—or about Bach, it does not seem to matter which. With his ebullient personality and good humour goes a sharp sense of responsibility to his family. His father, who is ill in hospital, is always assured of a cheering daily visit from Willy. His family of uncles, aunts, and cousins is extensive. Sundays usually find Willy driving a group of them to Wienerwald for an outing or, on such evenings as he does not perform, he may accompany them to the motion pictures. When Willy dances, the entire family is given seats in the theatre, where they sit, proudly watching their scion, too modest to give applause.

His directors at the State Opera Ballet, Erika Hanka and Gordon Hamilton, feel that he is an instinctive dancer. "Granted Willy works very hard at technique," says Mme. Hanka, Director of the Ballet, "one must add at once that whatever one asks of him he seems able to do. Moreover he keeps, after a single hearing, the most complicated of rhythmic patterns in his head . . . he *reads* no music at all. Rather jealous-making for those of us who are "schooled" and who must continually refer to score."

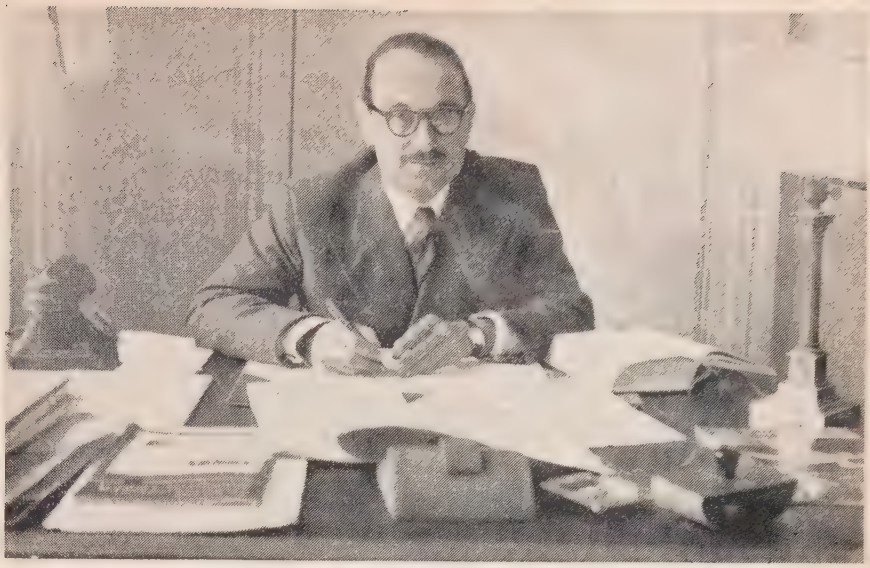
"It's quite true," replies Gordon Hamilton, Ballet Master of the Vienna State Opera. "The other day, for example, we were working on a difficult variation, and Willy kept insisting, "Show me the whole thing, so I'll know what it's like." I did so, and without hesitation he went through the entire routine—without one mistake. He's a 'natural,' he cannot help dancing anymore than someone else can help breathing."

Equipped with an unusual technique, Willy Dirtl also has an extraordinary range. He is at home in character parts *Abraxas* or dramatic roles *Scheherazade*, *Rondo of the Golden Calf* or in classical ballets *Symphonie Classique*, *The Black Swan*. The competence with which he executes such varied roles as these, to mention but a few he dances at the Vienna Opera, has won him a unique and enviable position with the Opera and public alike. When the Staatsoper on the Ring re-opens in November, because he has proved his ability and because the public wants him, Willy Dirtl will appear on one programme as Albrecht in Adam's *Giselle* and in the title role of Blacher's *Othello*, a new work commissioned by the State Opera and staged by Erika Hanka

"I had an offer from Hollywood last Fall," Willy Dirtl says, "but I'm glad I didn't go. They'd have had me playing gangsters with a German accent. As it is, things seem to be opening up for me—lots of work and good roles, and good people to work for. I guess I'm what you call a lucky guy." Lucky, perhaps. More important, the twenty-four year old dancer has a natural talent, a great capacity for hard work, and a consuming desire to learn and improve; moreover, because of his disarming and generous personal qualities, people enjoy working and being with him. Lucky you may be, Willy Dirtl, but to use your own idiom, you're also what people call "a darn nice guy."

MUSICIAN AT THE BALLET

BY MONTAGUE CALMAN



STIFLING ART

As my favourite radio comedian would say "Honestly!" It may be a hot summer but why have the artistic standards in ballet evaporated from London? Last month's ballet going really wearied me.

You know how it is when an attractively dressed woman glides by, and through a careless oversight, has a slip showing? Well, that is how I felt as I perspired through the opening evening of London's Festival Ballet, now at the Royal Festival Hall. Music is very much an integral part of the ballet. But unlike little girls, an orchestra should be heard and not seen. Yet at this £2 million concert hall, now foolishly masquerading as a theatre, the large London Philharmonic Orchestra was crammed down in lower stalls space. Overlit by the music stand lights, the players competed with the dancers in attracting our attention. It was inevitable. And it destroyed any illusion of the fairy-like essence of ballet. Ballet must take us elegantly into the clouds of fantasy.

For the first night, the London Philharmonic Orchestra, under the baton of Geoffrey Corbett, was paying the penalty for playing in an overheated hall. Perhaps that Pickwickian figure, the Festival Hall's genial general manager, T. E. Bean, hailing from the North Country, does not feel the heat? But words of woe may have reached him, as the following week it was, at least, warmly bearable in the Hall. And consequently the orchestral playing was much more painstaking, and the ragged edges to the playing had been smoothed over. Conductor Corbett still had some strange ideas of tempo, and his disconcerting way of changing the rhythm half way along, occasionally played havoc with the musical structure of the work.

HEAVY GOING

The programme began with an adaptation by Dolin of the romantic ballet *Swan Lake Act II.* Despite Corbett's careful gestures and excessive pleading with the L.P.O., the strings were heavy and lacked the sparkle essential for this Tschaikovsky romance. The harp sounded like a sailor climbing a rope ladder. Geoffrey Corbett had taken pains to learn the score but his idea of tempo varied considerably from Tschaikovsky's original intentions, while orchestral leader Joseph Shadwick made very heavy going of the heavenly violin solo passages.

In *Petrouchka*, Igor Stravinsky set the orchestra a problem, and the players entered into the spirit of this great piece of ballet music, though the biting attack of the strings was missing, and Corbett's orchestral balance was uneven in places. A brilliant work, *Petrouchka* forms a link between the Russian influence of Rimsky-Korsakov and the later Stravinsky musical adventure *The Rite of Spring*. It is scored for a very large orchestra and a fascinating collection of percussion instruments. Corbett brought out the bustle and excitement of the Shrove Fair in the ballet's opening. And for those who like song spotting, the Easter Russian song *Christ Is Risen* is easily discernable. The Russian folk song *Down The Petersky* comes out in the Fourth Tableau, leading later on in this final scene to *I Was Going up a Hill*, another Russian song.

EMASCULATED

Corbett opened Rimsky-Korsakov's *Scheherazade* in a leisurely manner evoking the colours of the East, and here the brass was in brilliant form. It was a virile performance from the L.P.O. on the whole, though Corbett's balance was inclined to overshadow the strings. Though here we may also blame the arid acoustics of the Festival Hall itself, and the stupid placing of the orchestra in the lower stalls.

The première of *Mlle Fifi* brought Danilova and Dolin The dancing will be commented on elsewhere. Theodore La Jarte has written a lively piece for this short ballet. It starts off in a romping theatre revue manner, and has a tinge of exciting circus flavour about it. At times the orchestra ploughed through what should have been, I think, a much lighter hearted affair. Once again conductor Corbett allowed the strings to be overshadowed by the brass, though leader Shadwick brought out delightful sweetness in a *pas de deux* violin solo.

COFFIN CALL

What then of the recent visit to the Sadler's Wells Theatre of the Ballet Rambert?

We had there artistic motivation behind the scenes, I felt. The programmes were interesting and even those that failed were gallant attempts by a small company with limited resources. The small orchestra was directed by Joseph Vandernoot, who paid more attention to the tempo than to the expression and phrasing of the music.

The Ballet Rambert included *The Lilac Garden*, a Tudor ballet not well served by Chausson's thin music. Then *Variations on a Theme*, orchestrally adapted from Benjamin Britten's string work, *Variatilns on a Theme by Frank Bridge*, which was a musical feast. Its percussive excitement and Straussian strings were a joy to hear. If only I could have said the same about *The Life and Death of Lola Montez*. Some anonymous person has taken bits out of Verdi's music for this ballet. *La Traviata*, for instance; this masterly music is massacred into a different tempo to suit the ballet. Other exquisite Verdian operatic gems are distorted into dance themes for Lola. If this trend to tear Verdi's music from its true source continues, I must make one suggestion. Let Verdi's body be exhumed and reburied in a steel and concrete sound-proofed coffin. Otherwise I feel sorry for the tossing corpse.

DISC JOCKEYS NOW?

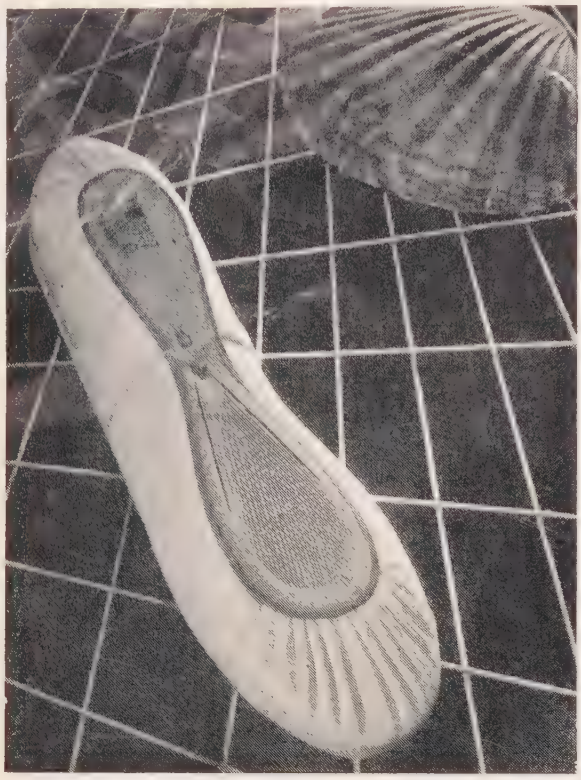
For *Laiderette*, the Rambert choreographer took the highly imaginative score of Frank Martin's *Petite Symphonie Concertante*. And what scintillating music this is. But the work was beyond the resources of the company's orchestral strength and a gramophone record was used—and it was scratched too. I dislike canned music for ballet and a wheezing one is just too third-rate.

In Prokofiev's *Gala Performance* the small Rambert orchestra were in fettle. The gentle call of the woodwinds opened up this famous Tudor ballet, and the melodies of Prokofiev at his most lyrical flowed easily under Vandernoot's baton. Swirling rhythms elevated the dancers, and the attack of the orchestra made me forget its tiny size.

POPOV SPEAKS UP

Mr. Popov has recently, at the International Conference on Theatre History, invited a London theatre company to Moscow in exchange for the Bolshoi Theatre ballet troupe. Let London ballet audiences see this, and perhaps then they will not so readily acclaim so much that is inferior to the Metropolitan standards, and I shall enjoy my 1956 summer ballet season.

Last month Anthony Pope wrote a letter to the Editor criticising Montague Calman's treatment of the ballet *Sylvia*. A lively reply followed. Further letters have now been received on this subject, and will be printed next month.



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Des Origines du Ballet. By Ferdinando Reyna. (A. Tallone, Paris).

FERDINANDO REYNA—who is well-known to readers of this magazine—has delved deeply and exhaustively into the origins of ballet, his object being to discover as much as possible of the subject based entirely on fact and to avoid all supposition and hypothesis. He gives in some detail his reasons for believing that ballet owes nothing to ancient Greece—apart, of course, from the inspiration that choreographers have found in the decorations and bas-reliefs on vases and buildings—and with this premise few will disagree. Its roots are plunged not in the Commedia dell 'Arte, but in the development of music after the Middle Ages, and in the rhythmic revolution brought to the dance by the Italians of the Renaissance of the 14th., 15th and 16th centuries.

During his research the author has studied a great number of old manuscripts and rare books, and from these he gives many details of the theories and practices of distinguished exponents of the dance long since forgotten. The well-known names of the past are so often quoted in books on ballet that it is both refreshing and exciting to read also about the less famous who have, nevertheless, influenced the development of the Art. He also discusses on ballet as an art generally.

This is a thoughtful and scholarly work, illumined by the writer's great love of his subject and it is to be hoped that it will be translated into English before long, for its importance to the student of the history of ballet cannot be over-estimated.

The book is in the usual French paper-back binding, but the pages are elegant examples of fine printing. There are several illustrations from old prints and manuscripts. An index would have greatly enhanced the usefulness of the work.

P.C.

DISCS

APPARENTLY, when Sir Thomas Beecham was discussing the *Enigma Variations* with Sir Edward Elgar, he promised that, one day, he would record a performance exactly to the composer's wishes. This, I feel, he has done for Philips on ABL 3053. Certainly this is a very fine rendering that I can recommend even though there are already two excellent recordings by Sir Malcolm Sargent and Sir Adrian Boult. The only point of criticism may be the wide difference between piano and forte when played in a small room. It is, of course, the music for Frank Staff's ballet.

Tchaikovsky's very popular *Fifth Symphony*—the setting of Massine's *Les Presages*—has many recordings and this issue of B.B.C. Symphony Orchestra on H.M.V.ALP 1236, is very good technically. However, there are cuts in the score and Sargent's interpretation of the first movement is inclined to be a little dull at times. I prefer the Columbia version with Herbert von Karajan.

Massine's first ballet created for the Sadler's Wells, *The Clock Symphony*, was not, as we know, the success that had been anticipated. However, Haydn's music, *Symphony No.* 101, is sheer delight as played by the Vienna P.O. under Munchinger, Decca LXT 5040. His touch is light, allowing every instrument its full and legitimate value—the slow movement is particularly beautiful. I am sure it would have given Haydn himself, great pleasure.

Several ten-inch discs are to hand, the first two come under the category of "Dances". Elgar's *Three Bavarian Dances*, Decca LW 5174, are in the safe hands of Boult, who gives them the care and the gay touch they need. I suggest it is worthwhile adding to your collection for lighter moments. Liszt's *Totentanz*, Parlophone PMD 1026, is a very different genre. Fabienne Jacquinot with the Philharmonia under Fistoulari, gives us a sound and efficient rendering. She brings out the "horror" well, but the recording is by no means so good as Peter Katin's brilliant performance on Decca LXT 2932.

Cranko's touching little ballet, *Children's Corner*, had a great appeal for me. In this early work, he captured the atmosphere of Debussy's music in a pathetic and childlike way. Gieseking, Columbia 33C1014, plays this suite with a sense of delicacy and understanding of the changing moods, which Spagnolo cannot challenge on the recent Decca recording, LW 5187. The Columbia surface is not perfect but the performance fully compensates.

The *Prince Igor* suite consisting of the *Overture*, *Polovtsian Dances* and *Polovski March* from Act III Parlophone PMD 1023, are played with fire and excitement by the Philharmonia with Susskind conducting. There is no chorus in the Dances but nevertheless it is certainly good value. The next suite is from *The Trojans*, Parlophone PMD 1024. It includes the ballet in Act II, which is danced in the gardens of Dido's palace as part of the celebrations in honour of Aeneas' victory. By and large, Martinon gives a good performance but does not show us all the colour and interest that Berlioz has to offer.

Fistoulari's interpretation of Liszt's *Les Preludes*, Parlophone PMD 1019, which Fokine choreographed for Pavlova, is much too dreamy for me. He does not appear to have the control over the Philharmonia that Galliera has on Columbia 33SX1013, and allows the increasing of intensity to be fobbed by a quickening of tempo.

Boult's excellent rendering of the ballet music from *The Perfect Fool*, reviewed last May, is now obtainable on Medium Play LW 5175. And those who enjoyed *French Stars No.* 1, will now find Colette Marchand singing *La Fille de Londres* in *French Stars No.* 2, London WB 91074.

Gsovsky choreographed *Antar* following an old Arabian legend for the Enghien Festival last June, —Kalioujny and Sombert took the leading roles. The music, Rimsky-Korsakov's *Symphonic Suite* is given a beautifully full and rich performance by Ansermet and the Suisse Romande Orchestra, in which the more lyrical passages are painted with great delicacy. Decca's recording, LXT 2982, is of a high standard, so that I can thoroughly recommend this disc.

B.C.

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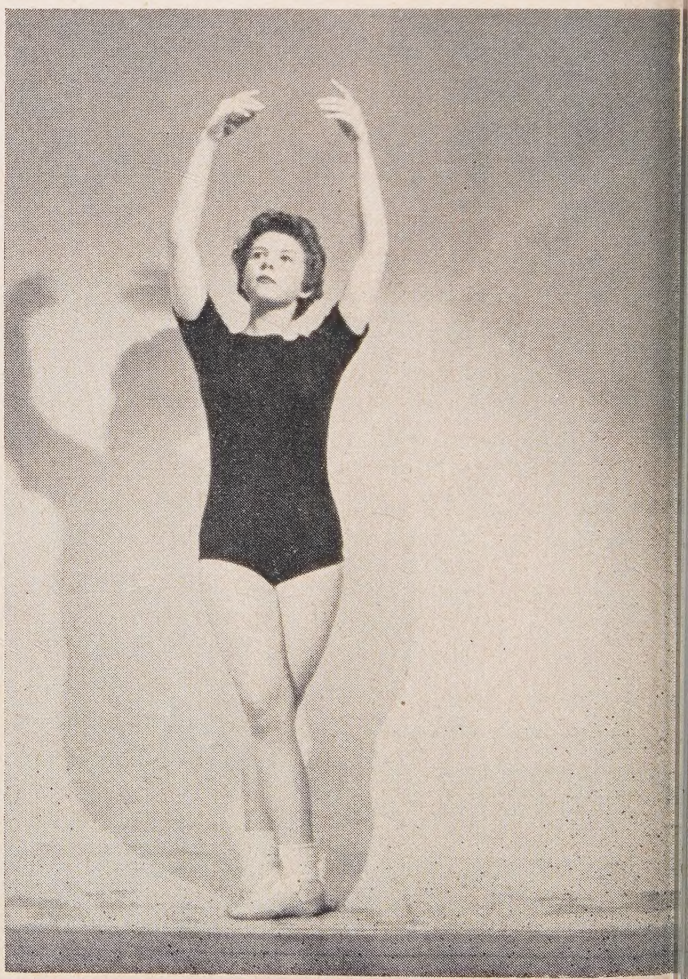
3. Meanwhile the right foot moves degagé into second, sliding the floor. The toe should be pointed, the instep well arched, the knee muscles tensed.

4. Snap the foot briskly back into fifth, pressing the heel firmly to the floor.

5. Reverse the whole exercise, going through the same movements with the left foot. The whole purpose of this routine is

Battement Tendu in 5th (a)



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The famous Polish Maître de Ballet

to intensify the arch of the foot, therefore the closest attention should be paid to pointing the toe, pressing the heel forward, and keeping the knee well braced.

There is no rule about the arm positions in this exercise. They can be moved in various ways or kept throughout the exercise in second. At the bar, of course, the hand corresponding with the stationary foot lightly holds the bar; the other may be curved in towards the breast, moving horizontally to the side in harmony with the foot as it slides sideways. If battement tendu is done *en croix*, the one arm can be in fourth or in third, the other in fifth, and so on. The exercise is capable of endless variations, and each cycle should be repeated at least four or five times.

More advanced work in centre combines *battements* with other steps and movements, but it is a great mistake to attempt anything complicated until the elementary stages have been thoroughly mastered, always remembering that the muscles of the back play a very important part in this exercise and it is vital that they should be tensed to the utmost in order to maintain the rigidity of the torso.

Deliberately a slight fault has been allowed to stand in one of our illustrations, so that readers may see what should *not* be done.

Photographing ballet exercises can be a very trying business, especially when the same movement has to be repeated with monotonous insistence, and the model grows tired, not being able to see what has gone wrong. In this particular case, she dropped her right arm very slightly in pointing her right toe, with the result that the two arms are not in true line—a fault the connoisseur would of course detect at once. It is a very easy mistake, especially for a beginner to make, and it just goes to show how very carefully every movement has to be watched. The dancer cannot afford to relax her concentration for one moment—and in the classroom, of course, the mirror is her greatest friend.

Much help can also be derived from music, which, in the photographer's studio is naturally lacking (much to the inexperienced model's dismay.)

The teacher who can adapt the music to whatever the pupil is attempting to do, accentuating the rhythm as the case demands, is invaluable, but as very few teachers are capable of watching the performance and the keyboard at the same time, the solution lies in a first class accompanist. The old ballet-masters, of course, played the violin, and that made things easier, because they could carry it around with them. Every serious student, however, will realise that a sense of music is almost indispensable to any real progress in ballet, and will lose no opportunity to study music and dancing side-by-side.

Battement Tendu in 5th (b) (note that the model is slightly at fault in this photo—the arms are not in true line).

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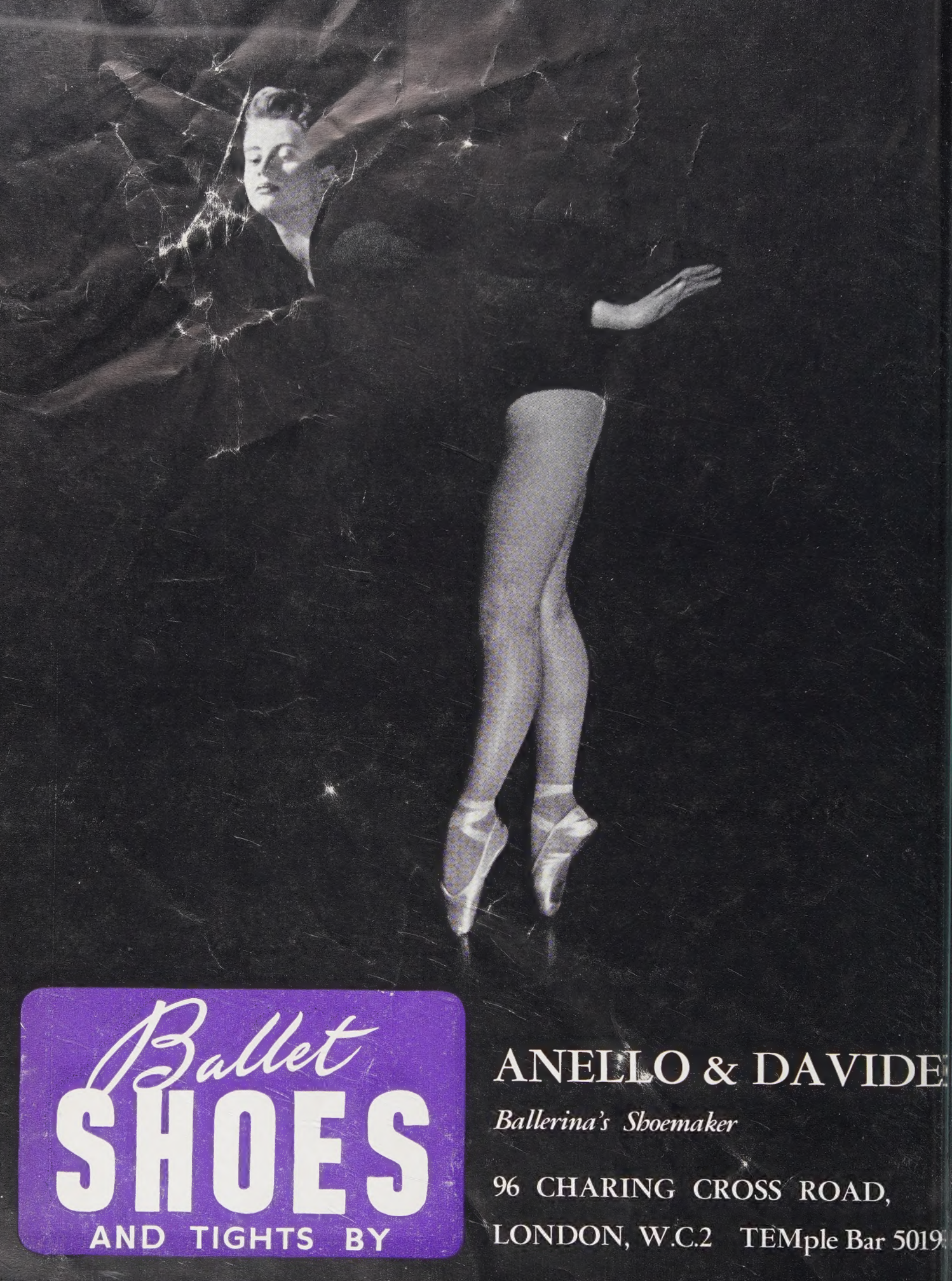

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